

# FRENCH ICE

FEATURING **CARMEN CRU**



# A NOTE FROM THE PUBLISHER

You've seen it in The Comic Buyer's Guide, you've read about it in various "fan" publications, and you've probably discussed it with some of your friends. I'm talking about a conspiracy here, people, and it's called CENSORSHIP. It is a conspiracy to take away some of our basic rights, such as the right to think and write as we see fit as fellow human beings! **The right to create.**

This is not a new thing. It has been fought on many levels in the entertainment industry for years. Books have been banned, and writers and artists have had terms dictated to them before. The difference, for you, the reader is that this time they are attacking something near and dear to us...comic books.

We have complained, both creators and readers, for the last ten years that comics are not taken seriously enough, that our own personal cultural heroes are going unrecognized by the "world outside". Well, guess what, folks; they have noticed, and the result isn't quite what all of us had in mind! Suddenly we are no longer producers and consumers of "third-rate children's literature". Suddenly we are producers (and consumers) of "pornography".

What to do about this new perception of our medium is up to each of us. For creators in the field, it may mean making a stand about their rights as individuals. Producing comics is, after all, how they make their living. It is also their forum to state their opinions. I think that enough has been said about that. We all know where the Frank Millers and the Chris Claremonts stand regarding the First Amendment. My question is, where do you stand? You have spent the last ten years telling the creators, and the publishers, that you were ready for more adult themes in your reading. You told the artists and writers "We listened to you tell us how you were all grown up and could appreciate something besides basic fistfights...you wanted something more. So we gave it to you. Retailers were told that, with an older reading audience, they could attract buyers who had more money to spend. And we were right, as the growth of the market proves. All we ask in return now is that you support us when we want to do something more. There are people in the field putting their livelihood on the line, and all I ask is that you use your judgement in what you support.

There are people starving in Africa, and there are workers fighting for better working conditions in America. There are Blacks fighting for the right to live in equality in South Africa. When your support was asked for to aid these important causes, I'll bet you gave it. This kind of support simply takes a little more of your time and a different kind of sacrifice. These are your cultural heroes at risk here, and this is your fight as well as ours.

Ten years ago we were told not to make waves about little things like the rights of a creator to own his own creation. Some stayed and fought the battle in the Corporate offices, and others took off and formed their own places to create. Places where the artists could control their own creations. We thought we had that battle won but it sometimes seems like it **never** ends. Now the battle continues with forces from outside the field. We fought to create an industry where the artists could continue to grow, and instead we are finding the basic rights of our artists to speak out being questioned anew. The question of who is behind this is an editorial in itself, and not really important here. But what we can do about it is a question that is being addressed to each one of you. You, our readers, can give the creators the protection they need, by simply being an informed consumer.

When you walk into your local comic shop, don't just buy whatever catches your eye. (Didn't you boycott grapes during the strike? I'm sure that didn't change the fact you liked them.) Support these artists who are taking a stand, and listen to what they are saying. This is still a small enough industry that what you do matters. You asked for the kind of work that only comes with true creative freedom. There is whether you have the same integrity that the writers and artists you so admire have shown. Or are fans just all talk and no action?

Here is a chance for you to prove where you stand. Every time a book is produced that pushes the boundaries of what is "acceptable", retailers and distributors are left vulnerable to the whims of their local authorities. They can be arrested, have their shops closed down, or fall victim to any number of other ways of legally harrassing them. They can be forced to cooperate with the censoring of comics, simply because they cannot afford the price of refusal. And what's saddest is, they may not even know they have a choice.

Even now, a group of concerned artists is meeting to discuss the fine points of putting together what is, in essence, a "protest book" designed to raise funds and raise the consciousness of the retailers, distributors, and you, our reader. The money raised would go towards a fund which would help pay for any legal costs incurred by a publisher, artist, retailer or distributor as the result of any actions taken by them for protection against censorship and control by outside forces. This fund would help support the people who are on the front lines. I'm not going to say yet who will be working on the book. The issue goes beyond that. I'm challenging you, our readers, to put your power behind this and support this project. Write and tell all the publishers that you have heard about this project. Write to your local comic shop and tell them you will support this book. If you own a shop by all means read this book. Keep yourself informed. Get yourself involved. The time has come for you to do something. The time has come to use your power.

Deni

## FRENCH ICE

FEATURING CARMEN CRU

Published six times a year by Renegade Press, 3908 E. 4th Street, Long Beach, CA90814  
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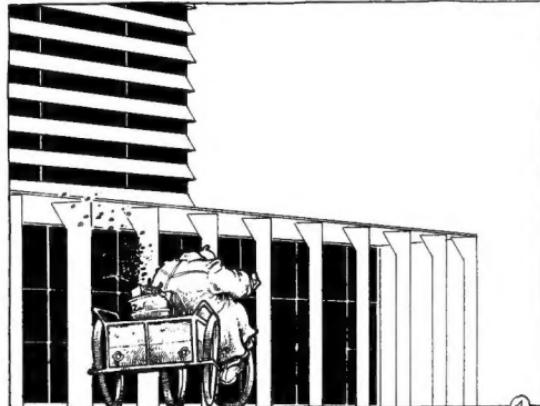
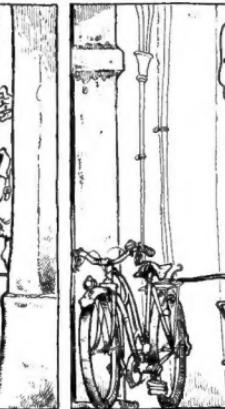
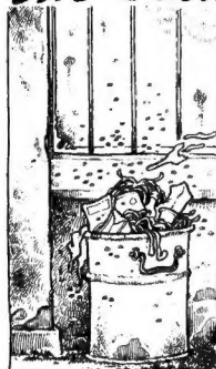
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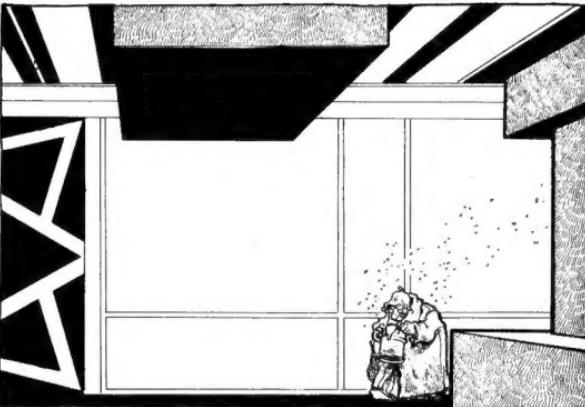
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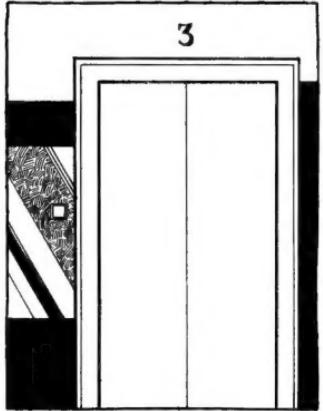
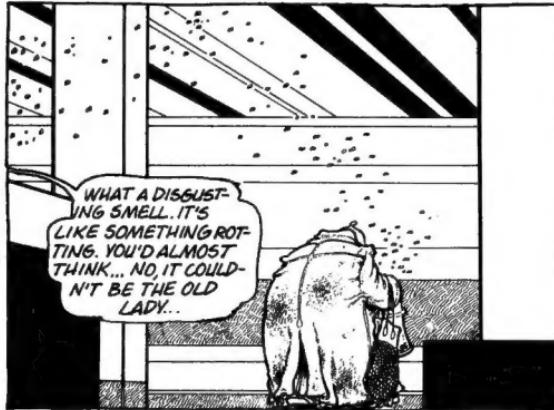
Renegade Logo Design by Dave Roman  
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CARMEN CRU.

# The Sanitation Department







YOU'RE THE ONE THAT'S SUPPOSED TO TAKE CARE OF THE GARBAGE, SO I BROUGHT YOU MINE, SINCE YOU DON'T SEEM ABLE TO PICK IT UP YOURSELF.

I'M AMAZED...

DON'T PLAY DUMB WITH ME. MY GARBAGE CAN HAS BEEN FULL FOR TWO WEEKS, AND YOUR MEN HAVEN'T COME TO EMPTY IT. SO I'VE BROUGHT IT TO YOU. I CAN'T KEEP IT HOME, IT'S FULL OF GERMS.

BANG CLAP

AMAZING, AMAZING. THERE MUST BE A MISUNDERSTANDING.

THERE'S NO MISUNDERSTANDING. I PAY TAXES SO THAT MY GARBAGE CAN WILL BE EMPTIED, AND I'M EMPTYING IT HERE SINCE YOU'RE TOO LAZY TO DO IT YOURSELF.

STRANGE. THE GARBAGE COLLECTORS ARE SUPPOSED TO EMPTY YOUR CAN ONCE A WEEK LIKE THEY DO WITH ALL THE OTHERS ON THE SIDEWALK.

THERE'S NO SIDEWALK.

NO SIDEWALK?

THERE'S NO SIDEWALK IN FRONT OF MY HOUSE. THERE NEVER WAS ONE. I LEAVE MY CAN IN FRONT OF MY HOUSE BUT NO ONE TAKES CARE OF IT.

IF YOU LEAVE YOUR GARBAGE CAN IN FRONT OF YOUR HOUSE, THEN THE GARBAGE COLLECTORS SHOULD TAKE CARE OF IT. I CAN'T UNDERSTAND WHY THEY DON'T.

THEY DON'T GO BY MY HOUSE BECAUSE OF THE STAIRS.

THE STAIRS?

TO GET TO MY HOUSE, YOU HAVE TO GO DOWN THE STAIRS AND ACROSS THE COURTYARD. BECAUSE THE GARBAGE TRUCK CAN'T DO IT, THEY DON'T EMPTY MY CAN. THAT'S WHY I BROUGHT IT HERE SO THAT YOU CAN SEE FOR YOURSELF.



IF YOU LIVE DOWNA FLIGHT OF STEPS AND ACROSS A COURTYARD, THERE'S NOTHING THAT STOPS YOU FROM PUTTING YOUR GARBAGE CAN IN THE STREET LIKE EVERYONE ELSE.



I'M AN OLD WOMAN. I'M NOT GOING TO CARRY MY GARBAGE ALL THAT WAY JUST TO PUT IT IN THE STREET WHEN I PAY TAXES TO HAVE IT PICKED UP AT MY HOUSE, WHICH THEY DON'T.



BUT IF YOU COME ALL THE WAY HERE WITH YOUR TRASH CAN, WHY... OR IF YOU DON'T FEEL YOU'RE STRONG ENOUGH, WHY DON'T YOU ASK SOMEBODY TO HELP YOU?



I DON'T HAVE TO ASK ANYBODY ANYTHING. MY CAN IS IN FRONT OF MY HOUSE, WHERE IT'S SUPPOSED TO BE. YOUR MEN HAVE TO DO THEIR JOB. THAT'S ALL. IT'S UP TO THEM TO GO OUT OF THEIR WAY, NOT ME.



YOU KNOW, WHEN IT COMES TO GARBAGE COLLECTION, IT'S REALLY DIFFICULT TO TAKE CARE OF EACH SPECIFIC CASE. WE'D NEVER SEE THE END OF IT. WHAT IF EVERYONE ASKED US TO...



EVERYONE'S NOT ASKING. IF YOU DON'T WANT TO TAKE CARE OF MY GARBAGE, I'M GOING TO TELL THE HEALTH DEPARTMENT. THEY'LL SUE YOU AND WE'LL SEE WHO'S RIGHT.

THIS IS INCREDIBLE, JUST INCREDIBLE.



I'M LEAVING NOW. IF YOUR MEN CONTINUE TO IGNORE ME, YOU'LL SEE ME NEXT WEEK WITH MY GARBAGE. I'VE GOT TO EMPTY MY CAN SOMEWHERE, SO I MIGHT AS WELL DO IT IN THE RIGHT DEPARTMENT.



THIS IS CRAZY, TOTALLY CRAZY.

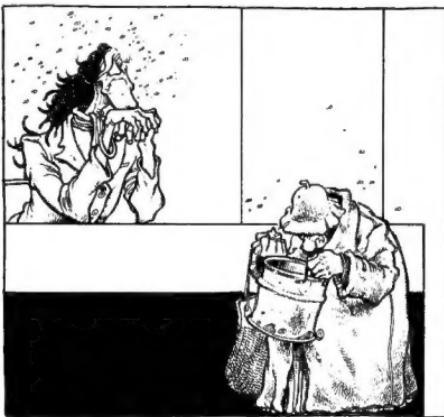
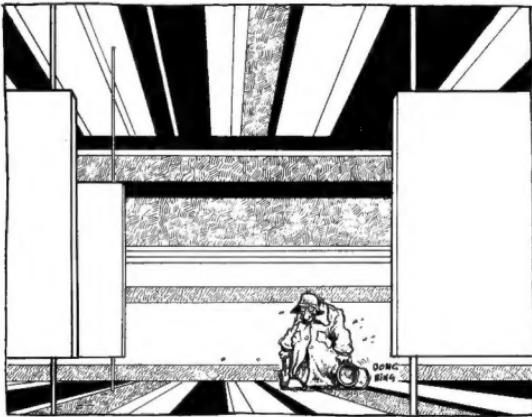
MISS, WILL YOU BRING ME A BROOM AND A PAN? THERE'S A MESS THAT NEEDS TO BE CLEANED UP OFF MY RUG...



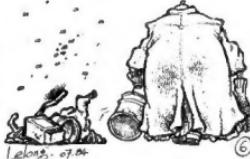
YOU'VE MADE  
A MESS ON THE  
RUG! ARE YOU  
SICK? DO YOU  
WANT ME TO  
CALL A  
DOCTOR?

NO, NO, IT'S NOT  
THAT. I MEAN, WILL YOU  
HELP ME CLEAN UP THE  
CONTENTS OF THE GARBAGE  
CAN THE OLD WOMAN SPILLED  
ON THE FLOOR?

WHAT OLD WOMAN?  
URGH, IT STINKS HERE!  
WHAT'S ALL THAT STUFF?  
YERCH! I'M NOT PAID  
TO PICK UP GARBAGE!  
IT'S DISGUSTING!...  
CALL THE GARBAGE  
COLLECTORS!



I  
DON'T LIVE  
IN A DUMP.



CARMEN CRU

# The Visit.



I FORGOT TO CLEAN 'EM WHEN I LEFT THE FARM. I WAS GONNA BRING YOU SOME VEGETABLES AN' A CHICKEN, BUT ALL OF THEM DIS-PETERS THIS YEAR RUINED EVERYTHIN'.

BESIDES, AT YER AGE YOU CAN ONLY EAT CREAMED CARROTS AN' STUFF LIKE THAT, HUH? SO IT'D BE PRETTY DARN USELESS TO YOU. YOU'D GET THE RUNS IF YOU TRIED TO EAT IT.

AND SINCE YER ALREADY SKINNY, YOU DON'T HAVE NOTHIN' LEFT TO LOSE. YOU'D ONLY HAVE SKIN AN' HAIR LEFT. HA! HA!

I SAID MERRY CHRISTMAS, AUNTIE. YOU SURE YOU AINT GOT NOTHIN' FOR ME?

CRIPE, SHE'S STILL GOIN' STRONG, THE OLD COW.

HEY, AUNTIE, YOU GOT YER SOCIAL SECURITY CHECK TODAY, HUH? I KNOW YOU DID. I SAW YOU WITH THE DOUGH EARLIER.

YOU FOLLOWED ME?

HECK, NO. I WAS JUST PASSIN' BY. I'M SORT OF BROKE, BUT SINCE I'M IN TOWN, I'M GOIN' TO PARTY. I'LL BUY A COUPLE OF GIRLS SOME DRINKS, Y'KNOW. THEY DRINK A LOT, GIRLS, AND IT COSTS BIG BUCKS.

I STILL COME TO SEE YOU. AIN'T I A GOOD NEPHEW? DON'T THAT DESERVE A LITTLE SLIM-THIN'? WHERE'D YOU PUT THE DOLIGH?



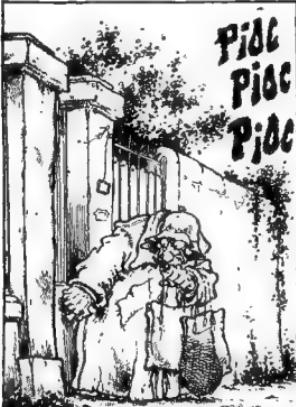


CARMEN CRUZ

# The Workman and the Old Lady

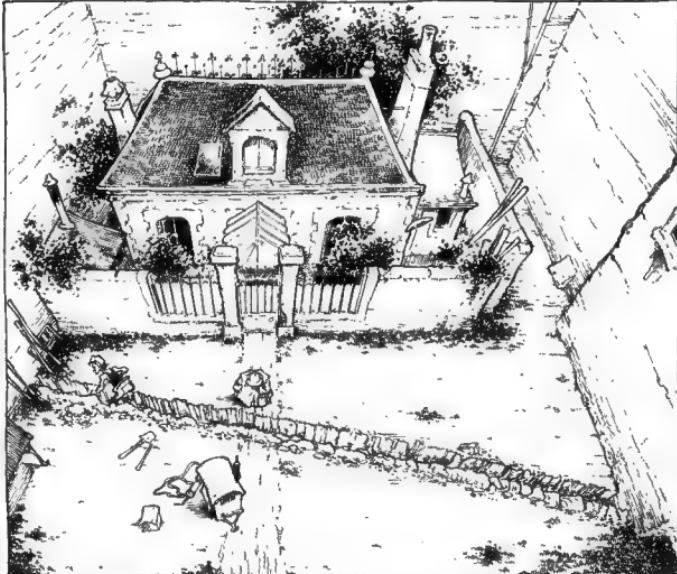
TRAKATAKAKAKATAKUWIKRATKATAK





I HAVE TO GO OUT. WHAT'S THIS HOLE DOING HERE?

IT'S A TRENCH,  
GRANNY. IT'S FOR  
THE GAS LINES.  
DON'T WORRY.



LET'S SEE, HOW CAN I'M NOT WE DO IT? IT GOING TO AINT EASY. JUMP JUST TO MAKE YOU HAPPY. YOU'VE GOT TO CARRY ME.

CARRY YOU, WELL, YEAH, I GUESS I CAN DO THAT... DON'T TAKE HOURS TO MAKE UP YOUR MIND. I'VE ALREADY WASTED ENOUGH TIME BECAUSE OF THE HOLE YOU'RE DIGGING IN FRONT OF MY HOUSE.

OKAY, GRANNY, LET'S GO. HEY, YOU'RE HEAVIER THAN YOU LOOK...

DON'T DROP ME IN YOUR HOLE, OR ELSE YOU'LL BE SORRY.

DON'T WORRY, GRANNY, I'VE GOT STRONG ARMS.

THERE. NO PROBLEM. SEE? NOTHING TO WORRY ABOUT.

I'VE NEVER TRUSTED A MAN BEFORE AND I'M NOT GOING TO START NOW.

QUITE A CHARACTER, THE OL' LADY.

PILL PILL

I FORGOT MY WALLET.

I'VE GOT TO GO BACK INSIDE BECAUSE THAT'S WHERE MY WALLET IS.

NO HEAD BUT STRONG LEGS, EH, GRANNY?

CAREFUL, I'M AFRAID OF HEIGHTS.

CAN'T DO NOTHING 'BOUT THAT.

DON'T PUT ME DOWN. YOU'VE HURT MY BACK. YOU'VE GOT TO TAKE ME TO MY DOOR.

HEH, HEH, SO YOU LIKE BEING IN THE ARMS OF A STRONG MAN...

IT'S LIKE MY WEDDING WHEN I CARRIED MY WIFE TO OUR HOTEL ROOM, BUT I DON'T THINK IT'S GOING TO END UP THE SAME TODAY, HA, HA

STOP MOVING. I'VE GOT TO GET THE KEY IN.  
YOU KNOW, YOU SHOULDN'T TAKE ADVANTAGE OF THE SITUATION.

'CAUSE I'VE GOT WORK TO DO. I AINT A PICK-UP TRUCK.

PHEN! MY ARM FEELS LIKE JELLY. SHE'S WEARING ME OUT, THE OL' LADY.



WHAT ABOUT MY BIKE? IT CAN'T STAY ON THE OTHER SIDE.

THE BIKE, TOO! THAT'S TOO MUCH!



I NEED TO GO HOME.

DOING THIS OR DIGGING HOLES, IT'S ALL THE SAME, I GUESS. BEATS BEING LINEM-PLOYED.



HEY, RICKY,  
HOW'S IT GOIN'?

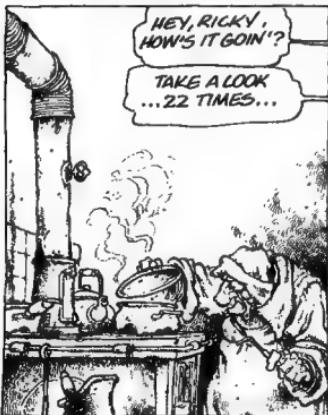
TAKE A LOOK  
...22 TIMES...

WHATTA YA TALKIN' 'BOUT?  
HOWCLUM THE TRENCH AIN'T  
FINISHED YET? WHADDYA YA  
DO ALL DAY? ANSWER ME, RICKY,  
DON'T SIT THERE LIKE A SLUG.

22 TIMES. THE OL' LADY,  
AND HER BIKE, AND HER  
BAGS, AND HER CART,  
TOO. CAN'T TAKE IT  
ANYMORE...

RICKY, YA NO GOOD LAZY BLUM,  
YA AIN'T PAID TO LIE THERE.  
VER GONNA GET FIRED,  
THAT'S WHAT'S GONNA HAPPEN  
TO YA.

AND HER INSULTS  
'CAUSE I WASN'T  
FAST ENOUGH...

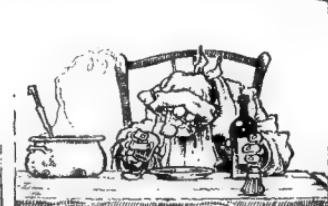
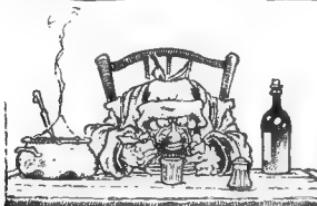


YA SICK RICKY? IZZAT  
WHY YA CAN'T STAND UP?

I'M POOPED. I HAD TO STAY  
HALF THE NIGHT, CAUSE OF HER  
WALKAT ELEVEN. IN MY ARMS  
ALL DAY. 22 TIMES. THE OL'  
LADY...

RICKY, YA CAN'T  
MEAN?...THE OL'  
LADY? IN YER ARMS? YER  
TELLIN' ME YOU SCREWED  
THAT OL' LADY ALL DAY  
LONG? 22 TIMES? YER SICK!

SO I FILLED IN THE  
TRENCH. MOVED ALL THE  
DIRT BACK, TRAMPED IT, PACK-  
ED IT SOLID, SO THAT SHE'D  
LEAVE ME IN PEACE. THE OL'  
LADY. I'M EXHAUSTED. CAN'T  
EVEN LIFT MY HEAD...

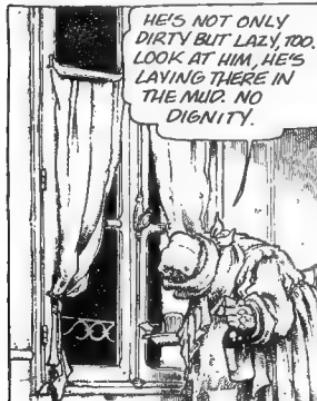
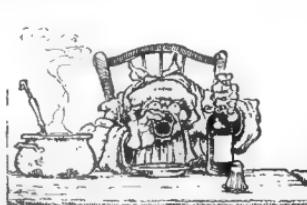


I DON'T BELIEVE IT!  
WHAT ABOUT YER WIFE,  
RICKY? AND YER KIDS?  
IT'S DISGUSTING. AN  
OL' WOMAN. YOU MAKE  
ME PUKE!

LET ME REST. I'M POOPED.  
FINISHED. WIPE OUT.  
22 TIMES. THE OL' LADY.  
SHE'S WORN ME OUT...

WORN YOU OUT! I JUST  
CAN'T BELIEVE IT! I'D NEVER  
HAVE THOUGHT... PERVERT!  
SICKO!

HE RUINED MY DAY  
WITH HIS HOLES. HE KEPT  
TOUCHING ME WITH HIS DIRTY  
HANDS. NOW I SMELL LIKE  
SWEAT AND TAR. IT'S DIS-  
GUSTING.



CARMEN CRU.

# One Afternoon.





HEY, MRS. CRU,  
CAN YOU MAKE THE  
BIRD COME OUT?  
I BET I CAN TAKE  
OFF HIS HEAD  
WITH MY SLING-  
SHOT!



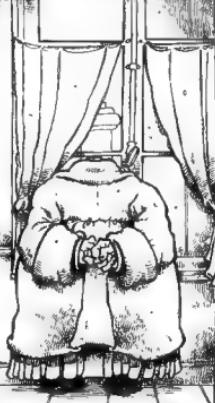
NOT NOW, IT'LL COME  
OUT LATER. SHUT UP  
OR I'LL LOCK YOU IN  
WITH THE BEES.

WHAT BEES? YOU  
HAVE BEES?

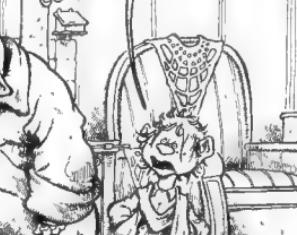
LOT'S. THEY STING  
YOU IF YOU BOTHER  
THEM. IF YOU'RE NOT  
QUIET, I'LL LOCK YOU  
IN WITH THEM AND  
YOU'LL SEE.



WHEN MY DAD COMES  
BACK, I'M GONNA TELL  
HIM YOU WANTED TO  
LOCK ME IN WITH  
THE BEES.



I WISH I WAS WITH MY  
GRANMA. SHE GIVES ME COOK-  
IES. AND HER FACE AIN'T  
UGLY. HER HAIR SMELLS NICE  
AND SHE PUTS PINK STUFF ON  
HER FACE, LIKE GRAMMAS ON  
T.V. WHY DON'T YOU HAVE ANY  
T.V., MRS. CRU?



SHUT UP!

I'M  
HUNGRY.  
MOMMY SAID  
YOU'D FEED ME  
AT FOUR.



NOW I HAVE TO FEED  
YOU? PEOPLE HAVE NO SHAME.  
I'M GOING TO HEAT MYSELF  
SOME WINE. I'LL GIVE YOU SOME  
THAT'LL KEEP YOU QUIET.



MY MOMMY DOESN'T GIVE  
ME WINE. SHE SAYS IT'S  
BAD FOR  
KIDS.

SHE'S RIGHT.  
BUT I'M STILL GOING TO  
GIVE YOU SOME SO YOU'LL  
SEE HOW IT  
TASTES.

THERE.  
DRINK IT WHILE  
IT'S HOT.

OOH!  
IT'S  
YUCKY!

HEY, MRS. CRU,  
MY HEAD FEELS  
FUNNY. I THINK  
I'M GONNA  
PUKE.

THAT'S  
BECAUSE YOU  
DRANK IT TOO  
FAST. FINISH UP, I  
DON'T WANT TO  
THROW IT AWAY.

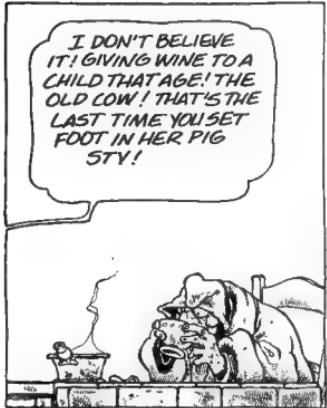
URGH, I  
FEEL SICK...  
EVERYTHING  
LOOKS FUNNY...

YOO-HOO!!  
CHARLES, I'M BACK!  
YOU CAN COME  
HOME NOW!

BURP!  
I'M REALLY  
SICK...

BUT... WHAT'S WRONG? YOU  
DON'T LOOK GOOD. WHAT ARE  
THOSE SPOTS ON YOUR SHIRT?  
MY GOD, IT'S WINE! WHO GAVE  
YOU WINE? IT'S MRS. CRU,  
ISN'T IT? TELL ME, RIGHT  
NOW!





# CARMEN'S MAILBOX



Bringing Carmen Cru to our shores has been a labor of love for all of us. Now that the first issue is in your hands, we'd like to know if you feel the same way about "the Dirty Harry of bag ladies" (thanks go to Jan Strnad for that great line!) as we do. So, write to us and tell us what you think, and if you'd like to see more of our Franco-American humor exchange.

**Please address your letters to:** R.J.M. Lofficier, 6539 Jamieson Avenue, Reseda, CA 91335.

As an experiment, we sent an advance copy of "The Sanitation Department" to a number of fellow comic-book professionals, asking for comments.

Here are some of the responses we received.

-The Editors

Dear Jean-Marc & Randy:

Thank you for letting me see a preview of the "Carmen Cru" strip (It's funny, but although when you told me about the strip I had not heard about it, I've since come across it in German translation in U-COMIX. There are no coincidences . . .)

Humor may be the most difficult of genres to translate and I think that's because humor embodies the most subtle details of a culture like nothing else I can't help but think of the hopelessness of translating "Pogo" into any other language (even British!) and the well-meaning but off-the-mark effort to put "Achille Talon" ("Walter Melon") into the American market. [We just don't have that tradition of petite bourgeoisie.] You get a lot, but there's something missing.

This isn't always the case, as in Anthea Bell and Derek Hockridge's wonderful translation of "Asterix." Of course, very often they just make up new jokes—but they are hilarious.

I saw a few strange nuances in the Carmen episode you sent me—the attitudes of French bureaucrats and American ones are a bit different—but overall, it was delicious. It was nasty and biting—and universal. There's something about that old lady that transcends cultures. Carmen is also a kind of strip that, frankly, we just don't have in America. Our comic books are narrowed down to adventure—and the major comic strips, "Doonesbury" perhaps the exception, are all too joval. "Carmen Cru" is biting—without an ideological axe to grind—just mordant, dark, and funny. You'd have to go to Shelton and Crumb, and even then . . .

Hey, I don't know whether the public will take Carmen to its collective breast—but I was delighted. More than that, it fills a gap—and maybe even a need. Thanks for letting me see it.

—Peter B. Gillis

Dear Jean-Marc & Randy:

"Carmen Cru" is unrelentingly nasty, cruel, inhospitable, and someone I hope never to meet. On the other hand, I love her for being unrelentingly nasty, cruel, and, well, you get the idea. She's real, funny, and cuts right to the gut. Lelong's art is also astonishingly on target—Carmen IS a real person, not some mere one-dimensional cartoon. Keep 'em coming!

—Marv Wolfman

Dear Jean-Marc:

"Carmen Cru" is clearly one of the astonishing cartoon strips out of France that never ceases to amaze me with their incredible craftsmanship.

Over the years, the question occurs and reoccurs . . . why hasn't the European cartoon quality been noticed in the United States? But here comes "Carmen Cru," translated into English. Perhaps something is happening.

"Carmen" is a good example of the kind of meticulous work that I have referred to. I can't imagine the hours that Lelong has put into his feature. It is, how you say in France? Fantastique!!

Up until now, I have had to be satisfied just reading the pictures, but with the Renegade Press edition, I will look forward to settling down in an easy chair and reading the translation, which will be a treat, I'm sure.

—Harvey Kurtzman

Dear Jean-Marc & Randy:

You are to be congratulated—and thanked—for bringing the, er, adventures of "Carmen Cru" to the American comic-book audience, which often seems to behave as if minor riffs of basic super-hero themes are an occasion for the sending up of congratulatory rockets.

For myself, I love super-heroes (surprise, surprise!) but I also love "Pogo" and "Krazy Kat", "Alley Oop" and "Asterix", "Lieutenant Blueberry" and "Terry and the Pirates". And while the verdict is still out on whether "Carmen Cru" will grow on me to the same extent that the above characters have, any comic strip in which an old lady hand-delivers her garbage to the city's sanitation department can't be all bad.

Long may she "rain"—on pomposity and puffery!

—Roy Thomas

Jean-Marc:

"Carmen Cru" is the quintessential granny of the '80s. She's poor and forgotten, but far from down and out. She doesn't take any crap. She has her pride. She's the Dirty Harry of bag ladies.

—Jan Strnad

Coming Next In . . .

# FRENCH ICE

FEATURING CARMEN CRU ISSUE 2



## OL' PALS

Is he friend . . . or foe? In Ol' Pals, Carmen reveals a hidden side of her personality vis-a-vis a tomcat that haunts her backyard.



## THE OYSTERS

Then, in the hilarious story of The Oysters, Carmen confronted with a couple of aging hippies, forcing her into a face-to-face confrontation with the spectre of sexual revolution. Will she be up for it? Do chickens have lips?



## THE INHERITANCE

And Carmen's Nephew makes a return appearance in The Inheritance, a moving story in which Carmen travels to the country, and her family's farm, after receiving a letter telling her of the death of a close cousin.



## THE ANIMAL'S FRIEND

Last but not least, The Animals' Friend wraps up our second issue with a tale of yet another insufferable child who meets her match when her path crosses that of Carmen Cru.

## THE LIBRARY

Her crotchety personality quickly reasserts itself in The library, a wonderfully amusing tale of Carmen running amok in the city library.

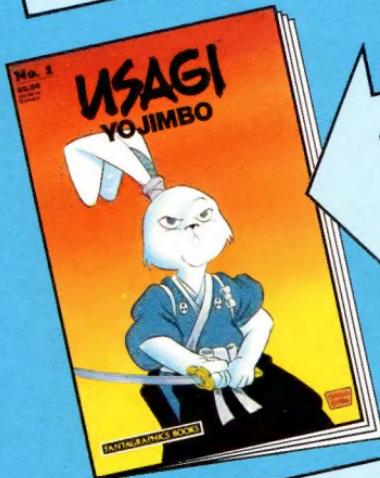
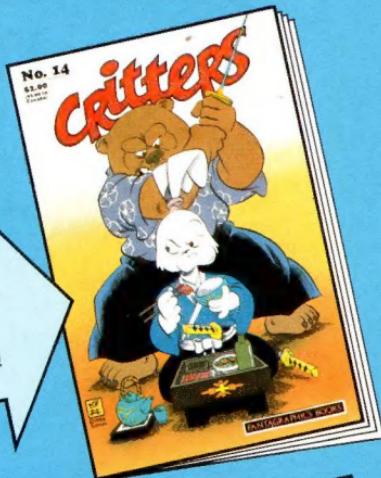
Five new stories in which Carmen gets to strut her stuff, and her readers get to laugh, to cry, and to be glad that the quintessential granny of the '80s doesn't live on **their** block!



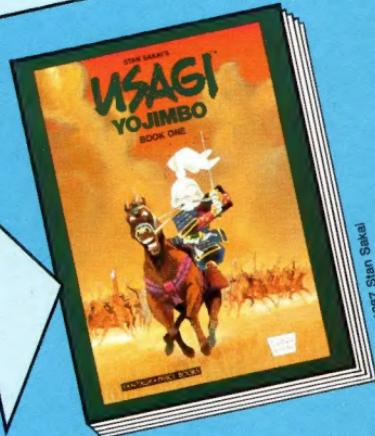
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